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KATHLEEN MAVOURNEEN

Sweet--
Kathleen Mavourneen--
Kathleen ne Houlihan--
Our lady of sorrows--
I think of your Botticelli face and body!
Your wistful, understanding, observing
Eyes!
Out of the Renaissance--you!
Most likely Florence--
Possibly an Umbrian town.
Leonardo knew such girls as you.
And Michaelangelo.
And Botticelli. He painted you--over and over.
Italian! and Celt! Think of it.
But I think of you as our lady of Patience and Wisdom.
Our lady of the lake, rejoicing in the
green hills, the dotted white Italian
houses over the hillsides. Our lady
of swans, and sparrows, and gulls,
and playing children. And forgotten
old men, feeding birds.
You--you--you.
It's Saturday.
I'm lonely,
For the room misses you.
And the streets--
And so do I--so much--
And love you, too.
T. D.

DREISER AND KATHLEEN MAVOURNEEN

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In his biography *Dreiser*, W. A. Swanberg published a few lines from Dreiser's poem-letter "Kathleen Mavourneen"; however, he identified its recipient as the admittedly fictitious Estelle Manning, "a young Hollywood widow" In reality, "Estelle Manning" is Elizabeth Kearney Gore, sister of Patrick Kearney, who adapted *An American Tragedy* for the stage in 1926. Mrs. Gore, then Mrs. Cecil Coakley, first met Dreiser in New York City in 1934, the morning after Patrick Kearney's sudden death. She had arrived from her home in Detroit and had gone immediately to the apartment of Kearney's estranged wife. There she met Dreiser. As Mrs. Gore recalled the meeting,

I was still standing when a large, hatless man wearing a gray fur coat was shown into the room. "I saw the morning paper and came at once," he said. "What happened? I have been searching all over for Pat. He could have had \$10,000 within the hour. No one but Pat could have put *Sister Carrie* on the stage. No one else could do it." He sat down and sobbed into his hands. Then he looked up. "I am Theodore Dreiser. Who are you?"

"I am Patrick's sister Elizabeth," I replied, "and I have come to take my brother home."

The next year Cecil Coakley died of pneumonia, leaving his widow with three small children, one of whom, Patrick, was a diabetic who required constant medical attention. So in 1937, she decided to move to the Los Angeles area, where she would be near her father and sister, who was married to a doctor. Then in 1939, when she learned that Dreiser was living in Glendale, she renewed the acquaintance and sought his aid in finding employment. Dreiser put her to work as his literary assistant, a position she held intermittently for the next four years. In this capacity she traveled for and with him to do research, usually to places of scientific interest, such as the Mt. Palomar Observatory, the exhibits maintained in tact from San Diego's California-Pacific International Exposition in 1935-36, and the Science Division of San Francisco's Golden-Gate International Exposition in 1939. It was upon her return home from

the latter trip that she received the poem-letter from Dreiser, who had remained in San Francisco.

Also, making use of Mrs. Gore's training in screen techniques and the contacts she had made through her brother's success as a screen writer, Dreiser and she collaborated on motion-picture scripts. Usually they worked at her home, where Dreiser kept a rocking chair that he had purchased for \$4.00 from a second-hand store. "During the time I knew him," Mrs. Gore recalled, "he would arrive at the house carrying a 4-ounce bottle of wine or whiskey. He would drink this while we were working--sitting in his own rocking chair He once said that if he had drunk as much as was reported he would not have had time to write any books. The little drink was for his heart condition. . . . We would talk story in the afternoon, and that night I would write it up--that is, the short pieces and films. It worked fine."

Two of these collaborations still stand out in Mrs. Gore's memory: an ice show for Sonia Henie and a script offered to Ginger Rogers. She recounted the latter incident with a sense of frustration:

There was a script that we did for a motion picture. We considered it more or less ordinary but TD considered it might bring in the money that he needed. We were invited to Ginger Roger's home for lunch. We walked through a beautiful house which was on the top of a mountain. Ginger joined us looking good in white shorts, high-heels and a dazzling smile. I explained the story to her and she said that we would hear from her agent. She had just won the Academy Award. The answer was NO. But years after TD's death I saw a film with the same story. However, it had a different title. Whom shall I sue? No one. Dreiser had given the story to me, but I couldn't prove anything. Dreiser had given the story to me. I had worked on it, written it, etc., so he gave it to me, but with nothing in writing. That was his way of doing things.

According to Mrs. Gore, Dreiser had no interest in novels during this time, only his philosophical writings; however, when the pressures from his publishers forced him back to *The Bulwark*, he asked her to assist him. With regret she had to refuse, for her financial needs and family obligations made it necessary that she seek more lucrative employment and devote as much time as possible to her children. So she suggested that he contact one of his friends in New York, which he did. "Marguerite Tjader," Mrs. Gore noted, "did a beautiful job."

During the years of their acquaintanceship, however, Dreiser was more than a collaborator and occasional employer. He was a faithful correspondent during his many trips; he encouraged her independent writing and recommended it to various agents; and he was there in times of stress. When Mrs. Gore's father died, Dreiser acted as an honorary pall bearer, and during the periods when Patrick's diabetic condition would worsen, he was frequently at her side. "Many times," she recalled, "during the critical times, when I would leave my son's hospital room, I would find that Mr. Dreiser had been standing in the hospital corridor for hours, waiting for word of Patrick's condition." In return, Mrs. Gore opened her home and family to Dreiser. He enjoyed coming to see the children, listening to her play the harp, and talking. His last visit was on December 24, 1945, four days before his death. He spent most of the day relaxing, watching the children trim the tree, listening to the harp, and encouraging Mrs. Gore to write the book that her trials and triumphs had prepared her for. Toward evening he asked her to call a Dr. West. When she failed to reach him, Dreiser decided to go home and get to bed. "It had started to rain," Mrs. Gore remembered. "I drove very carefully. Once we had reached his place, he spoke: 'Oh how I dread to leave you. I am the loneliest man in the world.' His eyes searched the wintry sky. He entered the house and I drove away." When he died, Mrs. Gore was the first person Helen Dreiser notified, asking her to give the news to the papers.

When reminded that the publication of the poem-letter and her accompanying reminiscences would reveal her identity, protected so scrupulously by Swanberg in *Dreiser*, Mrs. Gore responded:

I do not mind losing the anonymity. Dreiser did not treat me as he did others, according to his reputation. He had the greatest respect for Patrick Kearney and for Patrick Kearney's younger sister. . . . He was a friend when I needed one. I am sure that he considered me one.

In 1951, she married Tom Gore, Lieutenant Commander in the U.S. Navy, now retired. At present, they make their home in Las Vegas, Nevada.

¹W.A. Swanberg, *Dreiser* (New York: Scribners, 1965), p. 465.

THEODORE DREISER

AND THE PENITENTIARY SYSTEM

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In *The Financier* Theodore Dreiser locates "The Eastern District Penitentiary of Pennsylvania, standing at Fairmount Avenue and Twenty-First Street in Philadelphia . . ."¹ as the prison to which Frank Cowperwood is sentenced for misappropriation of city funds. Philip L. Gerber, commenting on Dreiser's tendency to overdo the documentation of his facts, says that the ensuing description of the building, which we are given "brick by brick, cell by cell,"² is an example of the author's narrative becoming bogged down by details. As Professor Gerber points out, the Auburn, New York, penitentiary where Clyde Griffiths awaits his execution is similarly developed in *An American Tragedy*.³

While the history of Charles T. Yerkes, which forms the background of Dreiser's *Trilogy of Desire*, has already been discussed, principally by Professor Gerber,⁴ even this seemingly trivial detail of the Philadelphia prison yields yet another insight into Dreiser's amassing of historical facts and his methods of incorporating them into his fiction.

The Eastern District Penitentiary of Pennsylvania was the focal point of a full-blown theory of prison reform which encompassed not only ideas on the treatment of prisoners, but on prison architecture as well.⁵ The result of the efforts of the Philadelphia Society For Assisting Distressed Prisoners to provide a means of keeping prisoners separated from each other while serving their sentences, the prison was completed in 1829.⁶

The architectural design of the prison, which Dreiser describes as consisting of "seven arms or corridors, ranged octopus-like around a central room or court,"⁷ was the work of John Haviland. Borrowing from the English idea of a radial plan, Haviland laid out Eastern in a hub-and-spoke design with seven wings radiating from a central rotunda. The cells were ranged in double tiers on either side of a corridor in each of the wings. The lower row of cells had individual exercise yards attached.⁸ It is in one of these exercise yards that

Cowperwood develops an interest in astronomy.⁹

One of the more bizarre aspects of the Pennsylvania system, the use of the hood, which Dreiser vividly depicts, is quite accurately described in the novel as part of the attempt at individual isolation. A hooded prisoner remained as anonymous to his fellow prisoners as they did to him. Dreiser says that it was "intended to prevent a sense of location and direction and thereby obviate any attempt to escape."¹⁰ This was not actually the case since the opportunity to escape was almost non-existent. Prisoners once installed in a cell were usually not removed except by death or release. Food, medical care, and work were all provided within the confines of the cell.¹¹

An opposing theory of imprisonment was reflected in the "separate" system instituted at the Auburn, New York, penitentiary, where prisoners, separated only at night, were allowed congregate meals and labor. The Auburn Penitentiary is the scene of Clyde Griffiths' final days, as it was Chester Gillette's, Clyde's prototype. By that time the "separate" system had disappeared and new prison reforms had been introduced.

One such reform, prison self-government, was the result of Thomas Mott Osborne's appointment as Warden of Sing Sing after his voluntary confinement for one week at Auburn in 1913. The experiment, undertaken when Osborne was Chairman of the New York State Committee on Prison Reform, was widely heralded in the press, where its benefits were freely debated. It is possible that Dreiser, because of his interest in the Gillette case and others of its type, as well as in the plight of prisoners in general, may have been acquainted with Osborne's book, *Within Prison Walls*, in which he recounted his experience.

Osborne's narrative of the conversation between the concealed inhabitants of Auburn's death chamber begins with calls of "Number One! Hello, Number One! What's your name?"¹² The ensuing talk, of who Osborne is and why he's there, of the prison and its food, as well as the incident of the man who moans and cries in the night, is all similar to Dreiser's account of Griffiths' first night in the same death chamber, where the exchange between the men begins with "Wot's yer name, new man?"¹³ There is even a reference to the prison elections at Auburn, Osborne's contribution to prison reform.¹⁴

Prison labor, which Dreiser later condemned as a form of forced labor,¹⁵ is another aspect of the penitentiary system criticized in *The Financier*. Cowperwood, set to work on the

caning of chairs, quickly masters the process and turns out twenty chairs a day. Dreiser tells us that the Warden at Eastern and "some allied politicians made a good thing out of this prison industry . . . all of the products were promptly sold, and the profits pocketed."¹⁶ Complete control of Eastern's convict labor was in the hands of the prison authorities who purchased the raw materials and sold the products in the open market.¹⁷ A portion of the profits, however, were deposited to accounts kept in trust for the prisoners until their release and thus the system was considered ethical. There is no direct evidence that the practise at Eastern was corrupt, but given the nature of such systems, it is probable that Dreiser is correct in his estimate.

It is obvious that Dreiser maintained a steady interest in the condition of the prisoner and in the prison system to which he was remanded. Not quite so obvious is the extent to which his desire for accuracy in depicting these conditions led him. Yet, the more we examine his documentation, the more we must admire his comprehensive knowledge of the society he chronicled.

¹ Theodore Dreiser, *Trilogy of Desire* (N.Y.: World Publishing, 1972), p. 427.

² Philip L. Gerber, *Theodore Dreiser* (N.Y.: Twayne Publishers, 1964), p. 180.

³ Ibid., p. 181.

⁴ The articles in which this material has been developed are: Philip L. Gerber, "Dreiser's Financier: A Genesis," *Journal of Modern Literature*, 1 (March 1971), 354-374; "The Alabaster Protege: Dreiser and Berenice Fleming," *American Literature*, 43 (May, 1971), 217-230; "The Financier Himself: Dreiser and C. T. Yerkes," *PMLA*, 88 (Jan. 1973), 112-121; Introduction, *Trilogy of Desire* (World Publishing, 1972).

⁵ The theory drew on the writings of John Howard, the eighteenth century English reformer who became known as the father of prison reform.

⁶ Dreiser is in error when he dates the prison from 1822.

⁷ Dreiser, p. 427.

⁸ Norman Johnston, *The Human Cage* (N.Y.: Walker & Co., 1973), p. 30.

9 The assignment, as well as his solitariness, must be seen as a concession to Cowperwood's status. By the last decade of the century an average of 1100 prisoners occupied Eastern's 732 "solitary" cells. (Blake McKelvey, *American Prisons*, 1968, p. 153).

10 Dreiser, p. 435.

11 Orlando F. Lewis, *The Development of American Prisons and Prison Customs, 1776-1845* (Montclair, N.J.: Patterson Smith, 1967), p. 124.

12 Thomas Mott Osborne, *Within Prison Walls* (N.Y.: D. Appleton, 1914), p. 211.

13 Dreiser, *An American Tragedy* (N.Y.: New American Library, 1964), p. 756.

14 In the exchange one prisoner comments, "I suppose since Rosenstein was defeated for mayor here he won't play." Dreiser, p. 757.

15 See Dreiser's Introduction to Walter Wilson, *Forced Labor in the United States* (N.Y.: International Publishers, 1933).

16 Dreiser, *Trilogy of Desire*, p. 455.

17 Harry E. Barnes, *The Evolution of Penology in Pennsylvania* (Indianapolis: Bobbs Merrill, 1927), pp. 237-240.

18 In 1873, the year closest to Cowperwood's imprisonment for which figures are available, \$3,175 was distributed among an unspecified number of prisoners. (Barnes, p. 242.)

A DREISER CHECKLIST, 1976

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This checklist covers the year's work on Dreiser in 1976 plus a number of publications omitted from previous checklists. With the exception of works reviewed in the *Dreiser Newsletter* and abstracts in *Dissertation Abstracts International* (DAI) and *Masters Abstracts* (MA), I have annotated all new publications I have been able to examine. Reprints have not been annotated unless they appeared with new introductory matter.

The increased coverage of Dreiser studies in Japan is due to the assistance of Shigeo Mizuguchi, who kindly sent copies of articles in English and annotated articles in Japanese. I wish to express my thanks to him as well as to Mary Jean DeMarr for help with studies of Dreiser in the USSR and to the authors who sent me copies of their publications.

I. NEW EDITIONS, TRANSLATIONS AND REPRINTS OF DREISER'S WORKS

O Tragedie Americana [An American Tragedy]. 2nd ed. Intro. Dan Grigorescu. 2 vols. Bucharest: Minerva, 1973.

"An Unpublished Chapter from *An American Tragedy*," with an introduction by Neda M. Westlake and Jack Salzman, in *Prospects*. Ed. Jack Salzman. Vol. 1. New York: Burt Franklin, 1975. Pp. 1-6.

In their introduction, Westlake and Salzman note that "this chapter in the manuscript, with some others which were later condensed into the first chapter of the published novel, presents an excellent and bewildering example of the problem in editing Dreiser's manuscripts."

II. NEW DREISER STUDIES AND NEW STUDIES THAT INCLUDE DREISER

Bedford, R. C. "Dreiser's Uncomic Nonrealism," in *Annual Reports of Studies*. Vol. 27. Kyoto, Japan: Doshisha Women's College of Liberal Arts, 1976. Pp. 75-101.

Bedford finds Dreiser's "presentation of 'reality'" "skewed and inadequate" because his works lack comic elements.

Bedford, Richard C. "Place Reference in Chapter Headings of *Sister Carrie*," *Annual Reports of Studies*. Vol. 26. Kyoto, Japan: Doshisha Women's College of Liberal Arts, 1975. Pp. 51-63.

Bluefarb, Sam. "The Middle-Aged Man in Contemporary Literature: Bloom to Herzog," *CLA Journal*, 20 (Sept. 1976), 1-13.

Dreiser's Hurstwood is one of six middle-aged characters in contemporary literature examined by Bluefarb "to see if some sort of prototypal pattern exists." The other characters are Joyce's Bloom, James's Strether, Eliot's Prufrock, Hemingway's Colonel Richard Cantwell and Bellow's Herzog.

Bradbury, Malcolm, and David Corker. "The American Risorgimento: The Coming of the New Arts," in *American Literature since 1900*. Ed. Marcus Cunliffe. London: Barrie & Jenkins, 1975. Pp. 17-47.

In a section on the novel in this study of the changes in American writing in the first two decades of the twentieth century, the authors discuss Gertrude Stein and Dreiser to illustrate "a double tradition, a cosmopolitan and a native inheritance."

Bunge, Nancy. "Women as Social Critics in *Sister Carrie*, *Winesburg, Ohio*, and *Main Street*," *Midamerica*, 3 (1976), 46-55.

Bunge argues that Carrie Meeber, the heroines of *Winesburg, Ohio*, and Carol Kennicott are similar in seeking "love and beauty in a world committed to competition and efficiency," but differ in their success in fulfilling their needs.

Carringer, Robert, and Scott Bennett. "Dreiser to Sandburg: Three Unpublished Letters," *Library Chronicle*, 40 (Winter 1976), 252-56.

This article presents the texts of two letters from Dreiser to Sandburg in 1915 that clarify Dreiser's role in the publication of Sandburg's *Chicago Poems* and the text of a letter Dreiser wrote in Chicago in 1927 in which he tried to arrange a meeting with Sandburg.

Denisova, T. N. *Sovremennyy Amerikanskiy Roman: Sotsial'no-Kriticheskie Traditsii* [The Contemporary American Novel: The Social-Critical Tradition]. Kiev: Izdatel'stvo "Naukova Dumka," 1976.

This literary history includes brief discussions of Dreiser's novels and of Dreiser's relations with other authors and with various social and historical currents. (MJD)

Dreiser, Vera, with Brett Howard. *My Uncle Theodore: An Intimate Family Portrait of Theodore Dreiser*. New York: Nash Publishing Co., 1976.

See review by Robert P. Saalbach in the *Dreiser Newsletter*, 7 (Fall 1976), 17-21.

Edminston, Susan, and Linda D. Cirino. *Literary New York: A History and Guide*. Boston: Houghton Mifflin, 1976.

Dreiser is mentioned frequently in this work which the authors describe as an attempt "to retrace the steps of [New York City's] major writers, re-create the literary circles and currents in which they moved and pinpoint landmarks--writer's homes, haunts, gathering places and the settings of their work."

Elias, Robert H. "Theodore Dreiser and the Tragedy of the Twenties," in *Prospects*. Ed. Jack Salzman. Vol. 1. New York: Burt Franklin, 1975. Pp. 9-16.

Elias shows how the incompatibility between self-realization and social involvement "that occupies a central position in *An American Tragedy* . . . marks it as a book of its time," "a period in which the individual equated his freedom with an avoidance of entanglements with others."

Farrell, James T. "Dreiser's *Tragedy*: The Distortion of American Values," in *Prospects*. Ed. Jack Salzman. Vol. 1. New York: Burt Franklin, 1975. Pp. 19-27.

Farrell's thesis is that "fundamentally, *An American Tragedy* is a tragedy because of the play of false values; and the consequence of Clyde's effort to live by these false values establishes, documents, and drives home the tragedy."

Fitzpatrick, Vincent. "Mencken, Dreiser, and the Baltimore *Evening Sun*," *Menckiana*, No. 60 (Winter 1976), 1-5.

Fitzpatrick traces Mencken's comments on Dreiser in his columns of the *Evening Sun* from 1911 through 1925.

Flynn, Dennis, and Jack Salzman. "An Interview with James T. Farrell," *Twentieth Century Literature*, 22 (Feb. 1976), 1-10.

In the course of this interview, Farrell answers questions on his role in the publication of *The Bulwark* and on the differences between him and Dreiser.

Frohock, Wilbur M. "The State of Dreiser Criticism on His Centenary," in *Geschichte und Gesellschaft in der Amerikanischen Literatur*. Eds. Karl Schubert and Ursula Müller-Richter. Heidelberg: Quelle and Meyer, 1975. Pp. 132-39.

Furst, Lilian R. "Innocent or Guilty? Problems in Filming Dreiser's *An American Tragedy*," *Connecticut Review*, 9 (May 1976), 33-40.

Furst argues that the film versions of *An American Tragedy* have been unsatisfactory because they fail to maintain the novel's "cardinal and tantalizing ambivalence" over Clyde's guilt or innocence: Sergei Eisenstein presents Clyde as innocent in his unfilmed scenario while Joseph von Sternberg (*An American Tragedy*, Paramount, 1931) and George Stevens (*A Place in the Sun*, Paramount, 1951) depict him as guilty.

Graham, D. B. "Dreiser and Thoreau: An Early Influence," *Dreiser Newsletter*, 7 (Spring 1976), 1-4.

Graham points out several parallels between the passage on ants in the "Brute Neighbors" chapter of *Walden* and "The Shining Slave Makers" to demonstrate that Thoreau's discussion was a "primary or generative source" for Dreiser's story.

Hidaka, Masayoshi. "'Yokubô-Sanbusaku' Kô--Sono Ichizuke to Kachi o Megutte--[A Note on *Trilogy of Desire*--Its Position and Value in Dreiser's Novels--]," *Studies in Foreign Literature* (Japan), 35-36 (1976), 1-25.

Hidaka maintains that because Dreiser deals with not only financiers but also with common people and women, his trilogy has a unique position and value in his novels and in American literature in general. (SM)

Homma, Kimiko. "Theodore Dreiser: *The Bulwark* eno Michi (II) [The Road to *The Bulwark* (II)--The Development of Theodore Dreiser's Novels]," *Bulletin of Sendai College* (Japan), 8 (1976), 1-16.

In this discussion of the place of *An American Tragedy* in Dreiser's development as a novelist, Homma uses Charles Child Walcutt's study of Dreiser's naturalism to suggest that the novel "steps up to *The Bulwark* through the approach of the [socialist and naturalist] attitudes to life."

Kato, Hideo. "Doraisa[^] Shizenshugibungaku niokeru Ningen to Shakai no Mondai [Comments on Man and Social Reality in Dreiser's Naturalism,]" *Report of Chiba Institute of Technology: Jinbunhen* (Japan), 14 (1976), 87-98.

Kato writes, "I will comment on [Dreiser's] treatment of man's mind and behaviour, along with social reality in America." (SM)

Lozovsky, A. K. "Poiski Geroya v Rannikh Rasskazakh-Portretakh T. Draizera *Dvenadtsat Muzhchin* [The Hero's Searchings in the Early Story-Portraits of T. Dreiser's *Twelve Men*], *Uchenye Zapiski Permskii Universitet* (Perm, USSR), No. 270 (1973), 169-88.

_____. "Teodor Draizer i L. N. Tolstoi [Theodore Dreiser and L. N. Tolstoy]," *Nauchnye Trudy Kubanskogo Universiteta* (Krasnodar, USSR), No. 176 (1973), 59-64.

McDonald, James L. "Dreiser's Artistry: Two Letters from *An American Tragedy*," *Dreiser Newsletter*, 7 (Fall 1976), 2-6.

McDonald finds that the letters of Sondra and Roberta in Chapter XLII of *An American Tragedy* "further substantiate . . . claims" of Dreiser's "genuine artistry" because "they reveal his subtle use of irony to reverse the readers' previous judgments of the two women and to indicate the dimensions of the worlds they inhabit, thus deepening our awareness of Clyde's callowness and naiveté and complicating the whole problem of his guilt."

Monteser, Frederick. *The Picaresque Element in Western Literature*. Studies in the Humanities No. 5. University, AL: Univ. of Alabama Press, 1975.

In a chapter entitled "Modern Picarismo," Monteser classifies Carrie Meeber as a Picará because, "like Justina, she has used her body to achieve security," but he finds that Clyde Griffiths does not meet the criteria of the picaro "because he is never in control of his destiny, and eventually loses his battle"

Mookerjee, R. N. "The Bulwark: Dreiser's Peace with the World," in *Indian Studies in American Fiction*. Eds. M. K. Naik, S. K. Desai and S. Mokashi-Punekar. Dharwar: Karnatak Univ.; Delhi: Macmillan India, 1974. Pp. 115-124.

The view of life brought out in the concluding portion of *The Bulwark* is Dreiser's rather than the Quakers', Mookerjee argues, and its emphasis on a Supreme Creative Force and a philosophy of love indicates "that at last Dreiser had made his peace with the world."

Morris, Wright. *About Fiction*. New York: Harper & Row, 1975.

Morris presents a brief discussion of *Sister Carrie* in a chapter designed to give a reader a "sampler of twentieth-century fiction." "In the modern craft sweepstakes Dreiser is a bungler," Morris asserts, but "he knows about life, and that is what the fiction writer should know the most about."

Morsberger, Robert E. "Dreiser's Frivolous Sal," *Dreiser Newsletter*, 7 (Spring 1976), 9-15.

After illustrating that *My Gal Sal*, the Hollywood version of Dreiser's "My Brother Paul," "bears little resemblance to Dreiser's reminiscence or to his brother's life," Morsberger shows how "the story of Paul Dresser could have been a memorable film with the potential for a masterpiece. . . ."

Moyne, Ernest J. "Baroness Gripenberg Writes an Article for Theodore Dreiser's *Delineator*," *Scandinavian Studies*, 48 (Winter 1976), 85-93.

While Baroness Alexandra Gripenberg, a member of the Finnish Parliament and leader in the woman's suffrage movement in Finland, never dealt with Dreiser directly when she wrote an article on the movement for the *Delineator*, Moyne suggests that Dreiser was partially responsible for her unhappiness over the published version ("The Suffrage Spectacle in Finland," March 1908).

Murayama, Kiyohiko. "Doraisâ no Jiden niokeru Hôhō [The Method in Dreiser's Autobiography]," *Walpurgis* '76 (Japan), 1976, pp. 97-115.

Murayama points out Dreiser's dialectic which lurks in his external contradictions. (SM)

Nance, William L. "Eden, Oedipus, and Rebirth in American Fiction," *Arizona Quarterly*, 31 (Winter 1975), 353-65.

In this examination of the relationship between the Edenic and Oedipal metaphors in American literature, Nance finds that "the strength of their combined pull on the American imagination is particularly clear in Theodore Dreiser's *An American Tragedy*."

Pagetti, Carlo. "Theodore Dreiser e il 'grande turbine' della vita," *Lecture*, 31 (1976), 433-48.

Pankova, L. G. *Teodor Draizer: Zhizn' i Tvorchestvo* [Theodore Dreiser: Life and Works]. Kiev: Dniipro, 1974.

Pizer, Donald. "Nineteenth Century American Naturalism: An Approach Through Form," *Forum* (Houston), 13 (Winter 1976), 43-46.

Pizer discusses the major symbols in *McTeague*, *Sister Carrie* and *The Red Badge of Courage* to demonstrate that "the major characteristic of the form of the naturalistic novel is that it no longer reflects . . . certainty about the value of experience but rather expresses a profound doubt or perplexity about what happens in the course of time."

_____. *The Novels of Theodore Dreiser: A Critical Study*. Minneapolis: Univ. of Minnesota Press, 1976.

See review by Robert Forrey in the *Dreiser Newsletter*, 7 (Fall 1976), 22-26.

Rose, Alan Henry. "Dreiser's Satanic Mills: Religious Imagery in *An American Tragedy*," *Dreiser Newsletter*, 7 (Spring 1976), 5-8.

Rose illustrates "Dreiser's innovative use . . . of vivid, almost medieval, images of hell and damnation" in two episodes of *An American Tragedy*.

Rusch, Frederic E. "A Dreiser Checklist, 1975," *Dreiser Newsletter*, 7 (Fall 1976), 10-16.

This is a checklist of works by and about Dreiser published in 1975. New studies and reprints with new introductory matter are annotated.

Sasaki, Midori. "The Theme of Seduction in the Novels of Theodore Dreiser: The Fallen Woman No Longer Fallen,"

Studies in American Literature (Japan), 12 (1976), 9-18.

Sasaki demonstrates how "in his more objective and sympathetic view of her, Dreiser's treatment of the seduced woman differs markedly from that of previous writers."

Sasaya, Takashi. "An American Tragedy niokeru Yume to Genjitsu no Kairi [Estrangement of Dream from Reality in *An American Tragedy*]," *Studies in English Language & Literature* (Japan), 1 (1976), 51-67.

Sasaya concludes, "Clyde Griffiths, the possessor of the American dream, was after all sent to the electric chair because of that dream. It goes without saying that it is the negation of dream by reality. In *An American Tragedy* it must be said that dream is evidently estranged from reality. The similar thing can be said about the death of Roberta and about Mason and others who were ignorant of something spiritual in the nucleus of the youth's dream." (SM)

Seltzer, Leon. "Sister Carrie and the Hidden Longing for Love: Sublimation or Subterfuge?" *Twentieth Century Literature*, 22 (May 1976), 192-209.

"The thesis of this study is that Carrie's longing is shown by Dreiser (though never clearly understood by him) to be a longing for love and emotional relatedness. Such a longing, however, can never know fulfillment because, on one level, Carrie is depicted as deficient in the capacity to love and, on another, far more essential level, her creator . . . was incapable of appreciating either the nature or possibilities of human intimacy."

Smith, Carl S. "Dreiser's *Trilogy of Desire*: The Financier as Artist," *Canadian Review of American Studies*, 7 (Fall 1976), 151-62.

Smith's purpose in this study is to "clarify Dreiser's definition of the financier as artist and explore the links between the *Trilogy* and the rest of his career."

Solodovnik, V. I. "Amerikanskaya i Sovetskaya Kritika o Khudozhestvennom Masterstve Draizeraromanista [American and Soviet Criticism on the Artistic Mastery of Dreiser the Novelist], *Nauchnye Trudy Kubanskogo Universiteta* (Krasnodar, USSR), No. 155 (1972), 97-109.

Solodovnik, V. I. "O Stile Romana T. Draizera Sestra Kerri [On the Style of Dreiser's Novel *Sister Carrie*]," *Nauchnye Trudy Kubanskogo Universiteta* (Krasnodar, USSR), No. 176 (1973), 130-49.

Tokoro, Isamu. "Amerika Bungakushi ni Hirou: Siodoa Doraizâ no Ichibetsu (Theodore Dreiser)," *Kôka Women's College and Junior Women's College Kenkyû Kiyô* (Japan), 14 (1976), 121-32.

The literal translation of the title is "Gleaning from the History of American Literature: A Glimpse at Theodore Dreiser." (SM)

Watson, Charles N., Jr. "The 'Accidental' Drownings in *Daniel Deronda* and *An American Tragedy*," *English Language Notes*, 13 (June 1976), 288-91.

Dreiser's departure from the Gillette murder case in depicting the death of Roberta Alden, suggests Watson, may have been inspired by George Eliot's *Daniel Deronda*, "the climax of which involves a similar boating incident and similar ambiguities of motivation and guilt."

Wertheim, Arthur Frank. *The New York Little Renaissance*. New York: New York Univ. Press, 1976.

Wertheim's study of "the new literary and artistic renaissance in New York City between 1908 and 1917" includes brief discussions of the relationship between Dreiser and Mencken and of the relationship between Dreiser's New York sketches and the work of artists such as Everett Shinn. Other references to Dreiser *passim*.

Yamazaki, Masako. "Dreiser's Usage of Movement in *Sister Carrie*," *The Toyo Review* (Japan), 8 (1976), 73-85.

Yamazaki argues that Dreiser's ideas on the relation between natural instinct and free will are demonstrated in *Sister Carrie* in the three movements which "form the basic structure of the novel": Carrie's rise, Hurstwood's fall and "the flux and flow of life in the city."

III. REPRINTS OF EARLIER DREISER STUDIES

Berryman, John. "Afterword," in *The Titan*. New York: NAL, 1965. Rpt. in John Berryman, *The Freedom of the Poet*. New York: Farrar, Straus & Giroux, 1976. Pp. 190-97.

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Farrell, James T. "A Dreiser Revival," in *Theodore Dreiser*. Ed. James T. Farrell. New York: Dell, 1962. Rpt. in *James T. Farrell Literary Essays, 1954-1974*. Ed. Jack Alan Robbins. Port Washington, NY: Kennikat Press, 1976. Pp. 26-33.

Orton, Vrest. *Dreiseriana; A Book About His Books*. New York: Chocorua Bibliographies, 1929. Rpt. Norwood, PA: Norwood Eds, 1976.

[Woolf, Virginia]. "A Real American," *Times Literary Supplement*, 21 August 1919, rpt. in "Virginia Woolf on Dreiser," *Dreiser Newsletter*, 7 (Fall 1976), 7-9.

Ellen Moers gives a brief introduction to this reprint of Woolf's review of *Free and Other Stories* and *Twelve Men*.

IV. ABSTRACTS OF DISSERTATIONS AND THESES ON AND INCLUDING DREISER

Oravets, Andrew Joseph, Jr. "Out of Kings: A Inquiry into the Americanness of the Classic American Novel," *DAL*, 37 (1976), 972-973A (Ohio State).

Price, Richard Alan. "The Culture of Despair: Characters and Society in the Novels of Edith Wharton and Theodore Dreiser," *DAL*, 37 (1976), 315A (Rochester).

Sippel, Erich William. "Degeneration and Virtue in American Literature and Culture, 1871-1915," *DAL*, 37 (1976), 317A (Brown).

"ALL OF US FAIL": THEODORE DREISER WRITES A CREATOR OF NICK CARTER

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In the fall of 1904, Theodore Dreiser went to work for the publishing firm of Street & Smith, where, at a salary of \$15 a week, he edited its dime novels, which were widely popular at that time. W. A. Swanberg reports that Dreiser later described this experience as "a riot, a scream" and speculates on the bitterness which Dreiser must have felt at seeing such inferior material sell thousands of copies while his own *Sister Carrie* (1900) had sold so poorly.¹ An interesting footnote to his experiences at Street & Smith and a further statement of his deterministic philosophy is afforded by a previously unpublished letter which Dreiser wrote, roughly a decade later, to a popular author associated with the firm, Eugene T. Sawyer, one of the original creators of the famed Nick Carter series of detective stories.

At some time in the winter or early spring of 1917, Sawyer had written Dreiser a complimentary letter--one surely welcome to the author of *The "Genius"* (1915), which had been criticized by reviewers as "very distressing and unpleasant," interminably long, and a dismal failure.² Sawyer, in contrast, apparently saluted Dreiser, with whom he had corresponded when both worked for Street & Smith, for having at last arrived as an established author. Dreiser's reply was as follows:

165 West 10 Street
New York City

April 1, 1917

Dear Mr. Sawyer:

It is nice of you to say I have arrived--but have I? I often wonder. And if so how long does arriving last--I remember dealing with you at S & S [Street & Smith]. That was a queer place--worthy of a tale. Sometimes I am tempted to write something concerning it.

You write as though you considered you had not done

as well as you might. To me all of us fail--regardless--and the more so in proportion to our insight--for then we see clearly how minute we are and what tools and scrub brushes we are for higher--inscrutable and to me at least--merciless things. However I won't attempt to unload my philosophy on you. Greeting--and all my best wishes and thanks for your charming letter.

Theodore Dreiser

The letter was carefully preserved by Sawyer in a scrapbook filled with autographs and letters from the great and not-so-great literary personalities of his day; among the better are Sinclair Lewis, William Dean Howells, Edith Wharton, George Washington Cable, and Ambrose Bierce. Beside Dreiser's letter Sawyer pasted a photograph of its author and a few clippings about his work. The scrapbook is now in the hands of Sawyer's grandson, Prof. Edward Cureton of the University of Tennessee, Knoxville.

¹Dreiser (New York: Scribner, 1965), p. 110.

²Swanberg, pp. 193-194.

Dreiser News & Notes

Dreiser is one of several Indiana authors to be emphasized at the national convention of Sigma Tau Delta English Honor Society to be held at Indiana State University April 27-29. . . . Norman Podhoretz and Ronald Steel list Dreiser as the most underrated writer in a survey of authors and critics conducted by *Esquire* to determine which American writers are the most over-and underrated. Shortly after the survey appeared in the August 1977 issue, columnist Russell Baker presented the conversation at the Paradise Scribes Club on the day *Esquire* arrived ("The Sun Also Sets," *New York Times*, 23 July 1977, p. 19). Part of the discussion went as follows: "Esquire had not been content, they explained to Balzac, who could not read English, merely to rule great writers out of the club. It had also ruled new great writers into the club. 'Like who?' said Balzac. 'Like Theodore Dreiser,' said Shakespeare. 'I once tried to read Dreiser,' said Balzac. 'It was like carrying trunks through O'Hare Airport.'" The discussion came to an end when "Dreiser entered with his luggage--two big trunks--came to the table, sat down and gave them a 127-page description of how bricks are made."